

ORIGINAL
ORGAN COMPOSITIONS

JOSEPH JONGEN

1. Prélude élégiaque and Pensée d'Automne NET
1/-

EAGLEFIELD HULL

2. Paraphrase on 2 Grieg Melodies ... 1
3. Variations Poétiques 1 -
4. Toccata on "Corde Natus" ... 1 -
5. Fantasia on an old English Carol .. 1 -
6. Prelude, Berceuse and Rêverie 1 -



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LONDON

TOCCATINA ON ANCIENT PLAIN-SONG.

"OF THE FATHER'S LOVE." *

Sw. Diaps 8.
Gt. Full Fluework
16.8.4.2. Mixt
Ch. soft 8 & 2 ft.
Ped. Op. Dp. & Bourdon.
Sw. to Ped.

(a.) THE PLAIN-SONG.

A. Eaglefield Hull.

In free time.

Of the FA.THER'S love be . got . ten, Ere the worlds be . gan to

MANUAL.

Sw. *p* (Add)

PEDAL.

be He the AL . PHA and O . ME . GA, He the source, the End . ing,

Full Sw. *dim.*

f

He Of the things that are, that have been, And that fu . ture

cresc *f* fix Swell box open.

* "Corde Natus!"

worlds shall see, E - ver - more, and e - ver - more,

(or Ch.) *pp più lento*

rall. Red. to *pp*

(b.) THE TOCCATINA.*

Allegro moderato ma brillante.

** (Prepare Sw. Full Flues.)

Gt. *ff*

(††)

O ye heights of

(Prepare Sw. full without Reeds) *segue*

Heaven, a - dore HIM,

Sw. *segue*

* Or the Toccatina may be played without the "Playing Over," when the small notes marked ** should be omitted.
 †† The Pedal figure thus marked is a well known "Bell change"

An - gel hosts, His prais - es

Gt.

Gt.

*

sing;

Sw.

p Ch.(or Sw.)

sempre brillante

ad lib.

Gt.

All do - min - ions bow be - fore

Solo(or Gt.)

eguale

pochett rit.

a tempo

Him. And ex - tol our God and

* A common figure in Bach and Handel, for suggesting Angel's wings.

King

L.H.

This system contains the first system of music. It features a piano accompaniment with a treble and bass staff. The bass staff has a melodic line with a slur and a fermata. The vocal line (King) is on a single staff below the piano. The left hand (L.H.) is indicated for the piano part.

L.H.

This system continues the piano accompaniment. The bass staff has a melodic line with a slur and a fermata. The left hand (L.H.) is indicated for the piano part.

ff

fff

(Ped. Reeds) Let no tongue on earth be

This system continues the piano accompaniment. The bass staff has a melodic line with a slur and a fermata. The left hand (L.H.) is indicated for the piano part. The lyrics "Let no tongue on earth be" are written below the bass staff.

ff_z

ten. *poco*

ten.

ten.

si - - - - - *ten.* *lent!*

segue

This system continues the piano accompaniment. The bass staff has a melodic line with a slur and a fermata. The left hand (L.H.) is indicated for the piano part. The lyrics "si - - - - - ten. lent!" are written below the bass staff. The word "segue" is written below the bass staff. The lyrics "ten. poco" and "ten." are written above the treble staff.

ad lib.
Quasi Echo.

Sw. *mp*

Gt. to Sw. Full Flues.

Vox Hum.
trem.

Ev' - - - ry voice in con - cert

Solo (or Gt.)
E - - - ver - more, and

ring,

Ped to *ff*

L.H.

e - - - ver - more

Reduce Ped.

Sw. both

Ch. both
Ped. 16 alone

* This bar should be omitted on two manual instruments, by playing the first chord of succeeding bar ottava.

The musical score is for a piece in B-flat major, 4/4 time, marked 'Presto ma rit. molto'. It features a grand staff with three systems. The first system has a treble clef with a key signature of two flats and a common time signature. The second system has a bass clef with a key signature of two flats. The third system has a bass clef with a key signature of two flats. The tempo marking 'Presto ma rit. molto' is written below the first system. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'L.H.' and 'R.H.'. A large, sweeping line connects the end of the first system to the beginning of the third system. The piece concludes with a final cadence in the third system.

E - ver - more and e - ver - more.

Largamente.

The musical score is written for a voice and piano. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo is marked 'Largamente.' and the dynamics include 'fff' (fortississimo) and 'f' (forte). The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and accidentals. The vocal line is characterized by a wide range and a slow, expressive tempo. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

* The parts marked *gra* should be omitted on short compass instruments.

MODERN ORGAN COMPOSERS

EDITED BY

A. EAGLEFIELD HULL

BOOK L - No. 10221

E. C. BAIRSTOWToccata-Prelude
G. FERRARIInterlude
S. KARG-ELERTPastorale, Recitativo
& Corale

BOOK II.—No. 10222

A. M. GOODHART.....Study
E. BULLOCKVoluntary
A. E. HULL.....Variations poétiques

BOOK III.—No. 10223

J. K. PYNE Impromptu elegiac
E. C. BAIRSTOW. ...Prelude
E. BECK-SLINN Postlude

BOOK IV.—No. 10224

S. KARG-ELERT.....Pastel, No. 2
O. OLSSON.....Sestetto
B. LUARD SELBY.....Improvisation

BOOK V.—No. 10225

O. OLSSON.....Berceuse
E. C. BAIRSTOW.....Elegy
A. E. HULL.....Toccata

BOOK VI.—No. 10226

A. W. POLLITT Three Preludes
A. E. HULL Fantasia
S. KARG-ELERT Pastel, No. 1

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A. M. GOODHART.....Third Study upon a cypher
G. FERRARIPrélude

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W. STEFFLANGSTON **Overture à la Handel**

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C. QUEFMadrigal
T. G. OSBORNE.....Allegro moderato

BOOK X.—No. 10230

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A. W. POLLITT Ballade in G minor

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A. M. GOODHART Study in changing manuals
C. W. PARNELL Allegro Vivace
L. A. HAMAND Toccata

BOOK XII.—No. 10232

J. BRAHMS.....Fugue in A flat minor
A. RENAUD.....Reverie in A
C. DAWSONAllegro scherzando

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